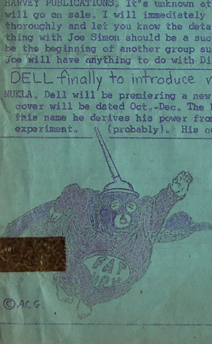
OFFICIAL NEWSLETTER OF THE ACADEMY OF COMIC BOOK FANS AND COLLECTORS
PUBLISHED MONTHLY BY GLEN D. JOHNSON, BOX 126, CROWNPOINT, NEW MEXICO 87313

Joe Simon soon to be back in Comics

Bombshell announcement!!! Remember last September when Joe Simon wrote me that he might publish a companion mag to S I C K and might possibly go into the comic publishing business? I haven't been able to contact Joe personally, but I did get one of his writers to look into the matter for me. There is little chance of immediately publishing a companion magazine to SICK, but JOE SIMON has just begun preparing a new line of comics for HARVEY PUBLICATIONS. It's unknown at the time when the comics will go on sale. I will immediately look into this matter more thoroughly and let you know the details as I get them. Anything with Joe Simon should be a success. Who knows, this could be the beginning of another group such as Marvel. I wonder if Joe will have anything to do with Dick Tracy.-Jerry Pritchett

DELL finally to introduce new costume hero

NUKLA. Dell will be premiering a new super-hero this Fall, the cover will be dated Oct.-Dec. The hero is called Nukla, from this name he derives his power from some nuclear accident or experiment. (probably). His costume is mainly white with red trimming and he wears a helmet and glasses similar to those worn by the Blue Beetle. The art will be by Sol Trapani.



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TCR presents BIG SUMMER ISSUE Point of View

T.C.R. #39, July, 1965

THE COMIC READER is published and edited monthly by Glen D. Johnson. TCR is a non profit amateur fanzine published for the enjoyment of comic fans.

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New York Comicon

DATE-July 31st-August 1st. SITE- Hotel Broadway Central, 673 Broadway, N.Y.C.

RATES for ROOMS-singles-share bath from $3.75
double-share bath from $6.00
singles-private bath from $6.00
double-private bath from $8.00

COMICON FEE-$5.00 for 2 days. Can now be purchased by mail up until the 28th of July. Receipts and tickets will be held until the party picks them up on the 30th or 31st at the Hotel. Persons coming to the Hotel early on 31st between 9 and 11 will be allowed to purchase tickets then. But prepaid admission is preferred because of advance expenses for the ball and rental of materials such as film and camera.

PROGRAMS-1st one-Saturday, July 31st. A panel of pros will be asked to talk about comics in the early 40's and how certain characters were created and other items of interest about the early years. 2nd one-A costume party with prizes such as original art and scripts, plus other items of value and interest. Hope everyone turns out in costume as it will make it very colorful and more fun. 3rd one-The showing of the Captain America serial. I've put my order in for this and am now waiting to hear from them. Have also contacted others to make sure I have this serial for that date. 4th one-The Alley Award presentations and a discussion of Where Comics Go From Here and Where Does Fandom Go also.

OTHER HIGHLIGHTS-Between each program, there will be exhibits of rare books, newspaper, & magazine articles on comics. There will be original art to look at and perhaps a step-by step exhibit of how the books are set up and made ready for the printer. The dealers will also be there to sell books and other items to the fans attending. And fans will be able to trade books and meet other fans throughout the 2 days.

I guess that is about all I can tell you for now. Other special items that develop in the next few weeks will not find their way into print, but they will be shown at the Con for all attending.

David Kaler

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Rick Durell's new address after July 14th will be 412 W. Palm Ave., El Segundo, Calif. 90245.

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IMPORTANT! Would the party who purchased Green Lantern #20 and 32 from me back a few months please get in touch with me.-Glen

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POLICY: 25¢ per issue or 20¢ per issue to supporting members and coupon #1. No orders beyond #41. I will send TCR in manila envelopes only if you send these and add a 5¢ stamp to each. ADVERTISING IN TCR. Only ads accepted in advance will run in TCR. Send an S.A.E. for a reply as to whether your ad is accepted. Only half page ads for fanzines are acceptable. Classified ads must be full page and typed on masters. Costs are: half page ads, $1.50, full page ads $3.00. NEWS PRIZE. Each issue, Jerry Bails awards the person who sends me the best news-item. It may only be one small item which is very important. I only print the name of the winner. Jerry selects the prize. I would recommend writing Jerry if your name appears as the winner. FANZINE REVIEW. If you'd like your fanzine reviewed in TCR, feel free to send Derrill Rothermich a copy for reviewing. Derrill's address is 606 West Eleventh, Rolla, Mo. 65401. REPLY FROM THE EDITOR. If you'd like a quick reply from me, and you are not a regular correspondent, it is strongly advised that you send an s.a.e. In fact, when you request information from extremely busy fans, this is advisable. WHEN ORDERING TCR please state the issue you want. If that issue is sold out, I will send the current issue. THE PRINT RUN FOR THIS ISSUE IS 350.

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COMIC FAN #2 will not be published by Gary Martin, as previous ads have stated. He will, however, remain as editor, with publishing done by Larry Herndon. Copies are now 30¢ each (10¢ extra for mint) and all orders should be sent to: Larry Herndon-1830 Highland Drive, Carrollton, Texas, 75006.

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BACK ISSUES: #28, 37, and 38. There are only a few left of 28 and 37. All are 25¢ each. Extra pages of issues 32-38 are free for an addressed envelope. The number of pages I send will depend on the amount of stamps you place on the envelope.

Coming in TCR - picto-o[illegible]
by Bill Dubay + The Fox
by Ronn Foss.
watch for 'em.

ACADEMY NEWS
by Paul Gambaccini

To avoid confusion, here is a complete run-down of the worth of coupons:

#1: By mailing this and 20¢ per issue desired to Glen Johnson, Crownpoint, New Mexico, 87313, you may obtain copies of the official Academy newsletter, THE COMIC READER. Please, however, do not order past the issue which Glen has indicated will be his last. Supporting Members will get a discount on the next issues with the new publisher, but ordering far in advance at the moment would simply serve to confuse bookkeeping.

#2,3,4,5: Special offers made by Jerry Bails, 22529 Karam Court, Warren, Michigan, 48091. For details, send a stamped, self-addressed envelope to Jerry. It should be made clear that these offers can be withdrawn at any time, so send your s.a.e. now.

#6: will be announced shortly

#7: Send this coupon and $2.75 to Roy Thomas, Apt. G, 2600 Hallmark Lane, St. Louis, Missouri, for a 4-issue subscription (#9-12) to ALTER-EGO. Do not order issues past #12 for the moment.

#11: Send this coupon to Keith Greene, 545 Cleveland Avenue, South Bend, Indiana, for a free copy of the 1965 WHO'S WHO IN COMIC FANDOM. This should be sent out by August 1. Please reserve your copy now; do NOT send this coupon to me. Although I will naturally forward it to Keith, it will be an inconvenience(heh). Non-Supporting Members can order copies of the volume for $1.50.

#22 has expired. It was a free listing in the WHO'S WHO.

#8-10 are currently in doubt; there will be a couple more special Academy publications coming up, but it is doubtful that they will be ready by December. If so, these coupons will be used for them.

Supporting Members will soon receive a list of all Supporting Members from whichthey will select 25 to serve one-year terms on the Executive Board. Those who have two-year terms and who thus are not up for re-election at this time will be indicated on the ballot. This ballot will be mailed out to each Supporting Member late in June or early July. You do not send any stamps, envelopes, coupons, or whatever to vote.

All fans are invited to order copies of the WHO'S WHO. It is shaping up as, prospectively at least, a mammoth effort. Don't miss out on it! It will inckdde all the information about the Academy itself that many fans have been clamoring for(the charter, past Alley winners, etc.), plus biographical listings of well over 100 fans, addresses of many, many fans(literally hundreds) by states in which they live, a list of all creditable dealers that we know of, a list of all fanzines devoted to comics published during the last year, photographs of key fans, information on other comic clubsand organizations, and so forth.

By the way, mailed out with the ballot will be a list of all the voting on Executive Board decisions up to June 1. Thus, you will have something to go on other than reputation.

ON THE DRAWING BOARD

JUNGLE TALES OF TARZAN. My brother and Dale Broadhurst were up to Tarzana yesterday and visited with Hulbert Burroughs. Hulbert says that ERB Inc. WON the suit against Charlton and that for every copy of JUNGLE TALES OF TARZAN #5 (FIVE---FIVE; NOT 4) that ERB finds that they sold, Charlton has to pay ERB Inc. ONE DOLLAR per copy. So #5 will not be sold and if printed, the copies will probably be turned back into scrap pulp. The last heard, #5 was all ready for the presses; so some copies could have been run off. If so, they'll be ultra rare, depending on how many, if many, escapes destruction. That 'ready for the presses bit' comes from Broadhurst who got it from Masulli. Masulli offered Broadhurst a job as a writer, doing 'text fillers' for the comics; not any of the stories themselves . Dale would have to move to as close as Boston at the least. Dale is in the Navy Reserve and going to college; so taking the job is out of the question.

CHARLIE CHAN. Burke's Law comic is dead, but Dell is bringing out a Charlie Chan comic. If you recall, Prize and D.C. both published a comic based on this character, and he did not last long. ((He also appeared in Big Shot, and was drawn by Alfred Andriola.))

KONA seems to be leading for more up-to-date adventures. Captain Krym who appeared in the last issue, returns in the next to battle Kona in a large modern city. Cover is signed by Kane and shows Kona swinging at Krym who is seated on a Tryannosaurus Rex.

BILL PLACZEK was interviewed April 5 on CBS. William Gains, publisher of Mad appeared on "To Tell the Truth", June 7, in a sequence about a diet.

"Early Comic Book Issues Bring High Prices As Collectors' Items" appeared in the Los Angeles Times, June 7, 1965. Besides a detailed article on Fandom, a picture of Rick Durell and Burt Blum, manager of the Cherokee Book Store, accompanied the article. This is probably the best write up comics have yet received.

In different papers across the country, a photo of Maj. Ed White in space accompanied an illustration of Buck Robers also moving thru space with a rocket belt.

WHERE ARE THEY NOW? Basil Wolverton is now a contribution editor to the PLAIN TRUTH, a religous magazine. He both writes and draws "The Bible Story" which is a serial.

DOC SAVAGE. Doc Savage is out in another pocket-book titled: "The Monster". There's a MAN FROM U.N.C.L.E. magazines on the stands for 50¢, the title is "The Shark Island Affair".

JOE SIMON, of the Golden Age team of Simon and Kirby, drew the cover of the Aug. SICK #38. For those who haven't heard, Joe Simon is editor of SICK.

WEAR ONE AND BECOME A HERO. In the June 5 issue of the L.A. Times, it had a six panel ad for a stretch suit. The illos portray Superman being punched after the wearer says Shazam.

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THE QUESTION AND ANSWER CORNER

By RAYMOND MILLER

ASK YOUR QUESTIONS THROUGH THE QUESTION & ANSWER CORNER. Send all questions to Raymond Miller, 119½ Longfellow St., Vandergrift, Pa., 15690. ENCLOSE a 5¢ stamp in all letters with 1-3 questions. Two 5¢ stamps on 4 or more questions. This is asked because many questions will have to be sent to one or more fans across the country before they can be answered. If no stamps are enclosed then you risk not getting your questions answered. DO NOT address letters to QUESTION & ANSWER CORNER, but to me Raymond Miller.

Paul McSpadden askes: "Was there ever a TIMELY comic titled ANGEL QUARTERLY?"

From the answerman: After years of research my answer is - "very unlikely". The same answer goes to the question many have asked me over the years."Was there ever an All Aces comic from Timely?"I strongly beleive All Aces finally came out as All Winners comics with Black Marvel replacing Hurricane and The Fiery Mask. Otherwise both titles had the smae line-up of Torch, Namor, Capt. America and The Angel.

Again from Paul McSpadden: "What comics did Reed Crandall illustrate besides Blackhawk and various E.C.'s?"

From the answerman: Many!! Besides Blackhawk, Crandall at one time or another, did Dollman, Stormy Foster and Hercules in Hit comics, The Ray in Smash comics, Capt. Triumph in Crack comics and The Firebrand in Police comics. Later he did Arizona Raines in Crack Western and a comic called Buccaneer - all this was for Quality. Then he went to E.C. 99% of Career up to 1956 was spent with these two publishers.

Paul McSpadden again: "What were the contents of McKay's Feature Books #18 and 19?"

From ye answerman and the House of Info: Both features Mandrake The Magician.

From Robert M. Barritt comes a truck load of questions: (1) "What type of Strips / Stories were in Adventure #1-31?"

From ye answerman: Mostly Adventure and Detective strips such as Federal Men, Barry O'Neill, Tom Brent, Capt. Desmo, Rusty and His Pals, etc.

(2) "What are the names of the 20 good Timely comics?"

From ye answerman: There weren't 20 titles and the best were printed in 1941-1942 with two of the best - Marvel Mystery best in 1940-43 and Capt. America 1941-1943. Other good titles were Mystic (1940-42), Daring Mystery, U.S.A., Human Torch, Sub-Mariner, All Winners and Young Allies. The 2nd string comics were Tough KidSquad (1 issue publ), Mystic (2nd 1944), All Select, Kid Komics, Amazing (1 issue publ), Miss Fury. Later came Namora and Sun Girl comics. But those first 9 are best if you get Marvel Mystery 1-30, Capt. America 1-30, Mystic 5-10, Daring Mystery 7, 8 (9 was called Comedy), U.S.A. 1-6, Human Torch 1-10, Sub-Mariner 1-10, All Winners 1-6, 19, 21 and Young Allies 1-11.

(3) "What companies did Simon and Kirby work for at any time as a team?"

Ye answerman: As far as I know they worked for - Timely, National (D.C.)Harvey, Prize, Archie (radio), Hillman.

4) "What was the origin of Hourman?"
Ye answerman: Same as what was told in Showcase 55.

5) Spectre?- In More Fun 52 and 53 it was told how Jim Corrigan, while trying to save Clarice Winston, was incased in a barrel of cement and dumped into the river alive. Jim's spirit rose to heaven but God told him that he could never have eternal rest til he had wiped out all crime on earth. Returning to his body he discovered he could breathe under water, walk on it, become invisible, walk through walls, fly and grow or shrink to any size. The Spectre was born and both he and Corrigan could exist at the same time up till More Fun 75 when Corrigan was restored to life. Then they were one person and only one existed at a time. Spectre became invisible with #90 - the last issue for Corrigan who went into the army.

6) Dr. Fate?- Same as in Showcase #55.

7) Hawkman?- Ye answerman: In Flash #1 it tells how Carter Hall, young research scientist, has a dream which takes him back to ancient Egypt where he finds himself in the body of one Prince Khufu. There he saves a girl named Shiera from being sacrificed to the Gods. But before long both are captured and are to be sacrificed to Anubis, the hawk God. Carter vows that both will return - he then awakens from the dream. Later he bumps into a girl in a subway who is a reincarnation of Shiera. They return to Halls home and there he dons the guise of the ancient hawk god and Hawkman is born, with the secret of the ages - 9th metal, he is able to fly. Shiera became Hawkgirl in 1941.

8) Green Lantern?- Ye answerman: Years ago a meteor crashed in China and out of it came a green metal which spoke 3 words- "Three times I shall flame green, 1st to bring death -which it did-2nd to bring life-which it did and 3rd to bring power". The last happened to a young railroad engineer named Alan Scott, who had the lantern that was made of the green metal from the Comet. It granted Scott powers so he could fight crime and bring to justice those that destroyed a railroad bridge where Scott worked. He then donned his G.L. costume and GL was born.

9) Black Canary? - Ye answerman: She really had no origin. Originally she was a crod and used Johnny Thunder to pull her crimes. She was first in Flash 87 and by 90 she had turned honest and with #92 she replaced Johnny in Flash comics. As a criminal she wore a mask but this was gone when she became a crime fighter.

10) "How many issues of the following were published and dates of first and last issue?"
Ye answerman with thanks to Howard Keltner data sheets: Shield-Wizard #1 summer 1940-13 Spring '44 - might be a #14? Jackpot #1 Spring 1940 - 9 Spring '43 could be more? Hangman #1 (Special comics) Winter '41 - 8 Fall '43. 9-19 was titled Black Hood comics. #9 Win. '43 - 19 Summer '46 Pep #1 Jan. '40 - ?? Shield was still in #64 Nov. '47. Daredevil # 1 (DD battles Hitler) 1941 - 133 Aug. '56 But DD appeared in only a few issues after #55 which was his last cover.

If you want to see a longer column next time, send your questions to the answerman.

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THE PHANTOM EMPIRE. Anyone living in the San Francisco Bay area, or places where the SF television stations are received can tune in channel 5 at 3:00 every Sunday to see the 1935 serial, "The Phantom Empire". The program is called POW and it discusses unusual subjects. The 1943 Batman serial has been discussed.

CARTOONISTS STRIKE BACK. This week and all the next (for the month of June), the cartoonists strike back at the pop artists. For years, the pop artists have been making canvasses of famous comic strips! 32 famous cartoonists have made pop art canvasses from their own strips, and are displaying them this week and next week at the Hotel Carlisle in New York.

PLAYBOY has a new super-hero, HOSTILEMAN by Jules Feiffer! In reality, Hostileman is mild-mannered Bernard Mergendeiler, who changes into Hostileman by saying the magic word "Hurt"!

Would like samples of art work of comic fans. The completion and success depends on your cooperation. Marshall Lanz, 10411 Lindberg Ave., Penn Hills, Pa., 15235.

QUOTES from the READERS

Mike Friedrich
17474 Ehle St.
Castro Valley, Calif.

Bob Jennings' little piece on Batman is certainly controversed. Most of his comments were to the point and very well taken. Examples are his attacks on the Hot-Line and the Batmobile. However I feel he went "off the line" on two points. First, Bob states that Batman has lost a great number of his ideals, especially concerning firearms and his non use of them for a number of high, lofty, idealistic reasons that he stated for more eloquently than I could. He based this on one page, nay 2 panels, in the first story of the new look Batman story in Detective #227 when the Gotham Gladiator used a gun for covering a group of crooks. He didn't take into account that this was the first story that John Broome had ever written for Batman and therefore his knowledge of the character was slight. And as anyone can tell Batman hasn't handled a gun since, nor do I think he ever will, as Schwartz realized a mistake had been made. He even repudiated himself seven issues later in #334. Quite a few letters must have been written complaining about his pistol packing incident, mine included. So I think Bob's argument is based on one little slip and therefore based on nothing. The second point I dispute with, Bob mentioned briefly but did not elaborate on as much as the ideals issue. This is the continuation of occasional costumed villains in Batman stories. In the first place there aren't that many costumed crooks to begin with. In the thirty-three Batman stories to date (Det. Com #327 to #341 and BM #164 to #173) there have been only seven of them (Joker-twice-, Penquin, Riddler, Mr. Incognito, Grasshopper(s), and the witch in Detective #336), a one in five ratio, a very good one when compared to The Flash, Green Lantern, Doom Patrol, all of Marvel's characters, and many others. Of the seven, all except Mr. Incognito have been in excellent, well plotted stories, especially the first 3 and in particular the Riddler.//One other point worth mentioning was a passing remark in the first line of the fourth page of the article; that of "Bob Kane and his ghost helpers". I don't know where a few fans have gotten the idea that since the "new look" Batman backgrounds and layouts are changed, Bob Kane isn't doing his own work anymore. (I suspect Jerry Bails' letter in Batmania had something to do with this notion). It is not the artist who decides the layouts, but the writer, at least at DC. I was loaned a Gardner Fox - Adam Strange story by a correspondent once and in it I discovered that the writer, besides writing the story, gives panel-by-panel descriptions of the artwork, as he wishes it to be drawn and even goes so far as to draw a sketch of the sizes, shapes, and positions of the panels of each page. Is more needed to be said?

Clay Kimball
106 W. Del. Ave.
Draper, N. C.

"On the Line" is an interesting new column. Unfortunately it contains Jennings' main writing flaw-the tendency to cover a subject in too great detail. Most writers have a tendency to shrimp, to not cover a subject thoroughly. Jennings goes to the other extreme and covers points too minute to bear examination. Strangely, as an editor he seems aware of where to stop another author short, to discern exactly what he should cover and what leave out; but he is unable to apply the same talent to his own writing, which is why he is a better editor than writer.//If the Batman piece had been three pages rather than five it would have been excellent, but I lost interest about the middle.//Here's an idea for a project for someone: try to date the mags reprinted by Super. The only one I have been able to definitely identify is Daring Advs-11 which is an exact and complete (except cover and text stories. Too bad about the cover, a good weird one) reprint of Dynamic Comics #16, Oct. 1945. I would be interested in finding out the dates of any others, if possible. ((The fault of the lengthly article was also mine. I wanted to cut it but didn't know where to start, so I left it as it was, so not to lose the flavor of Bob's style.//Paul McSpadden has started an article on The Super reprints, so why don't you and he work on this together? I've collected some info, but very little about the original title and numbers.))

cont. next page

Robert J. Allen
46 Jackson Ave.
Attica, N.Y.

"The New Look Is Killing Batman"--by Robert Jennings, this article was well written and as far as it goes, I agree with Mr. Jennings all the way. The first few issues of Batman and Detective, I thought were great but that was only due to the changes that I had worked myself into such a state, as to like the new-look no matter what. The only good things I could see that came about from the changes were The Elongated Man strip. But the Drop of DETECTIVE J'onn J'onzz was bad, I thought most of his adventures were written very well. The"New Look" of Worlds Finest, in my opinion was very well handled, the emotions that the characters are showing in the Super-Bat tales is tremendous. I think that its Mr. Weisingers greatest effort. He does edit that well. But on the Batman subject again, I think that there should be a little of the Humor and jokes and puns that they made in the forties. Todays Jokes in Batman are sickening. I think that Batman and Robin ought to crack'em like they did back then where Robin would call Batmans shots and Batman'd tell em to shut-up.//As far as doing anything to get the "Better Look" back in Batman, there's no solution as far as I can see. It doesn't do any good to write to DC, they pretty much ignore their readership unless they get a couple thousand petitions. The only part of Mr. Jennings article that I don't endorse is his part about the art, I think the new art is great, there's much more detail both on face and background. But as for the stories, they stink. Some of the plots are weak too. I still don't like the idea of Batman getting Super powered Punches, involved with magic and Super Science I'd rather see an average bunch of hoodlums each issue. But average isn't in the Batman dictionary.

Dennis Richard
LaSalle Avenue
Lawrence, Mass.

Bob Jennings was most accurate (and entertaining as usual). The Batman stories have improved. The art,when by Infantino is excellent ("Kane" is not the quality of old). But because of the many drastic changes-character,loss of Alfred, batmobile, bat-signal, etc.-the image has all but vanished. Thru the lean years of art and story Batman survived by his image. The loss of the latter has done more harm than the loss of the former. Batman has changed from A hero to a hero.

John T. Ryan
12 Barkley Street
Fairfield, N.S.W.
Australia

Once again, the possibility of cheating on a trade deal has reared its ugly head. I'm sorry to have to record the fact that this time the potential cheat was an Australian comic fan. One of fandom's more advance collectors, Rick Durrell, had arranged a deal with a young Aussie fan, involving the transfer of comics valued at $200-300, by current standards. Fortunately for Rick, and fandom in general, he "cleared" the proposed deal with me...before posting out any items. Having traded a fair amount of local material with the young fan, I was quickly able to tell Rick that the odds were a million to one against him having all the old comics he was offering. Follow-up letters by both Rick and myself failed to bring a reply...so, you can draw your own conclusions.//The main purpose of this letter is to offer U.S. fans my services as a "clearing house". If you have arranged a trade deal with an Australian fan, it would be to your advantage to clear such a deal with me, before posting off the items involved. All such clearence letters should carry...1)Full name and address of Australian fan...2)Comics offered by Australian fan and those offered by U.S. fans.If the fan is well-known to me and has carried out other deals with U.S. fans I will advise you by return Aerogramme. If the fan is not known to me or there is some doubt about the items that are being offered, I would suggest the following procedure be adopted. The Australian fan should be instructed to forward the items to me by Registered Mail, along with a Postal Note to cover the cost of postage to the U.S. If the items check out I shall then post them off to the U.S. and advise the recipient by another Aerogramme.//If the U.S. fan is not known to me or any of my contacts, he may be asked to clear his items through a U.S. fan of my nomination. However, I'm more interested in seeing that nothing goes astray on this side of the Pacific.//Although I can ill-afford the time and money involved (Note: Each trade deal will cost me at least 25¢...possibly a lot more!) I'm prepared to do so for the benefit of Comicdom. In closing, I repeat that would be to your advantage to clear all such deals with me.

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Ron Fradkin
33 Tinder Lane
Levittown, N.Y.

I'm tired of fans who think the editors should cater exclusively to their tastes! If he doesn't like them, he doesn't have to read these books! But there are people who like them. If he doesn't like a certain book, he can do one of two things: 1) Shut up! 2) Write the editor letters giving constructive criticism! If an editor gets enough mail on a subject, he'll listen to reader demands!//Regarding the other letters, comic reading always has, and always will be dominated by young people! They're the ones who keep the companies in business! Comic fandom will never reach an adult level, simply because the companies will put out books geared to the tastes of their young readers, not a small minority of adults!//Enjoyed the article on The Doom Patrol! THE DOOM PATROL is definitely D.C's. best book, story wise! The stories are always well written, and the writers keep coming up with new surprises! Art-wise, Bruno Premiani's a good artist, but he doesn't have the dynamic art of Infantino or Anderson!

Murray Boltinoff
D.C. Editor

Your copy of THE COMIC READER was received and very enjoyable it was, too. We especially liked that article on THE DOOM PATROL by Larry Lattanzi. He's a very shrewd and perceptive young man because he hit on a few things, which have occurred to Arnold Drake and myself. Bruno Premiani's art is very fine, perhaps the finest in comic books today. As for humor, with which he endows Robotman, Arnold Drake knows that very well. Prior to writing for us he did scripts for many prominent television comedians, and today he also writes the complete Jerry Lewis and Bob Hope books. We also hope to offer his versatile and humorous talents in Fox and Crow. At present, he is developing some new characters. Naturally, we'll mention Larry's article in your publication in the very next issue of DOOM PATROL on the Letters Page.

Danny Cassidy
5514 Norde Drive
Jacksonville, Florida

Doug Potter states that backgrounds are unimportant to a comic book panel. This is foolish, realistic artists know that a true art critic looks behind the characters, too. I've heard so much about how realistic Infantino is, but how can he be realistic if his characters are standing out in space half of the time?//You say that Batman in Detective has elaborate backgrounds? Well bite your tongue. The fine artist, Bob Kane has been doing all but a couple of these since this new-look business, so you're probably giving the wrong man credit. Number 339 of Detective was by Infantino, though. The first page or two had average backgrounding but it diasppeared after those few pages. Infantino's excuse for action flows so slow that you lose the point after reading the dull captions which drag over page after page. Did you ever stop to think that Jack Kirby puts the same action in one or two panels that poor Infantino drags along over several valuable pages (such as pages 14 and 15 of the Batman story in Detective #339)? Infantino's idea of a Batmobile is to laugh. Infantino, if he is allowed will lead Batman to Limbo. His art in Detective #339 was especially sorry.//Detective #329 did win the Alley Awards as you suggested but I don't consider it a fair choice simply because two artists, Infantino and Anderson worked on it instead of a fair 1 artist, as does usually. Personally, I felt that all of the winners, Detective #329, JLA #29, and Fantastic Four were all bad choices, two of which should never had been nominated. FF#33 had the use of a picture background, and I've already explained about the Detective. As for JLA #29, I thought it was the saddest cover of the year, comparable to Atom #17, the most amateurish cover I've ever seen, in my book.//National is definitely not the leader. I can show you a whole book of statistics to prove it. These statistics are to be revealed in a month or two in one of the leading fanzines which I'm sure you most all read.//I can tell you this now, though. Marvel has been outselling many DC magazines now a-days. The Flash is one of the lowest selling DC magazines, and Mystery In Space, was second to the lowest selling DC magazine, attributing to Adam Strange's downfall, being pushed well aside by one of Marvel's lower selling magazines, Strange Tales.//National isn't the leader in story and art. Almost everyone will agree that DC has no writing ability at all. Gardner Fox can't write--at least he doesn't show that he can, anymore. Those sad Flash yarns are proof of that. Just because Marvel has only one writer, Stan Lee, the greatest comic book writer of

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all time, is no reason to give DC credit for having 5 or 10 writers that can't do half the job Lee does on a whole line of magazines. There's a tremendous advantage of having only one writer. For the first time in comic book history a whole line of characters tie inwith each others' lives.//As far as I'm concerned Elongated Man is nothing but a direct copy of Plastic Man. As for my slip-of-the-tongue remark of Bat-Mite and Bat-girl well, since you go so much for the new-look Batman, you can cheer dear Aunt Harriet.//Jon Swartz had no comments, he just wanted to make some noise. No potential or other subscriber has been lost by my remarks, which have all been fully backed up with examples, etc. What's the matter Jon? Can't stand constructive criticism on your favorite superhero?//Steven Kelez was a little more courteous. In the first place, I did not say that Mr. Infantino's anatomy was off. He does have a problem, there, though. He overdoes his anatomy. No matter how muscular Infantino fancies the Flash, not half the detail he puts into the Flash's features would show through his costume, if he were realistic. That's why I like Kirby's work. Despite the fact that fans constantly jeer the way Kirby portrays the anatomy of his characters, the fact is his portrayal is much, much more realistic. I've answered your other comments elsewhere.

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Phone a Fan

By Steven Fears

On June 8, 1965, Paul McSpadden and I decided to do something different. We decided to call a fan that each of us would like to talk to. Well, I decided that I'd like to call Marty Arbunich in San Francisco. So about 9:15 PM CST I dialed the operator and had her call Marty for me. She told me to deposit $1.00 into the pay phone. In a short time the Arbunich residence was reached, and I got to talk to Marty. Believe me, it was a real thrill to be able to talk to someone over 1500 miles away from Edmond, Oklahoma. If you live too far away from someone and think that writing and sending a letter takes too long, then, if you are willing to spend about $1.25, you should take time to call a fan. Marty and I talked about fanzines and EC's. It seemed that I had talked over my three minute limit,but the operator hadn't cut in yet. About five minutes had gone by when we hung up. I hated to hang up, but I thought that a dollar had been enough to spend at the moment.

Well, then Paul called the operator and had her ring Dick Pryor, after depositing 90¢ in Carmel Valley, California. I don't know exactly what they talked about (I could venture a safe guess by saying comics, trading comics, and fanzines), but they talked for about 15 minutes. (The operator, by the way hadn't cut in at the end of three minutes.) Then I talked to Dick for about 10 minutes about trading some comics for some original art. However, the kind operator cut in and told us that we'd been talking for about 25 minutes and that we needed to deposit $5.00 and something in coin. Well, as it is, we just didn't have that much with us. After a bunch of fansgeling, the call was charged to the McSpaddens' phone. Paul was allowed to call Dick back free and tell him what had happened and that he would write him.

Paul and I think that we have started a new thing in fandom by calling far away fans. However, it may be a while before Paul and I do this again as we were set back a little financially. We'd also like to give you our phone numbers just in case someone would like to call us (we doubt that anyone wants to). My phone, Steven Fears - 1405-478-1542 and Paul McSpadden's is (he will be moving in about two weeks from June 9) 1405-754-0306. We also suggest that when fans write each other they include their complete phone number in the letter in case he wants to call him. Paul and I think that this (Phone a Fan)idea has some merit to it.

Happy dialing!

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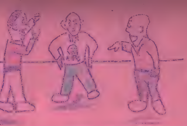
QUESTION & ANSWER CORNER will next appear in MASTERMIND, published by Steve Fears and Paul McSpadden. Issue #1 with contributions by Phil Seuling, Bob HarnerIII, Steve Fears, Marty Arbunich, Lee Whittlesly, Bill Cavalier, John Wooley, Tom Lauri and Paul McSpadden available for 40¢ from Paul McSpadden,320 E. 2nd St., Edmond, Okla. 73034

POINT OF VIEW

by Larry Herndon



One of the newest companies to enter the "hero race" is the Charlton Comics Group. To date they have 4 super or costumed hero comics (5, if you include Sarge Steel) and indications are of more to come. Because of the many articles and comments made on this subject, and because of the obvious interest Comicdom has in Charlton, we would like to present a special-request POINT OF VIEW discussion on the topic. Participants in this session are Ronn Foss (ex-editor of AE and CC), Richard Kyle (prominent fan authority), and Glen Johnson (editor of TCR). For the benefit of those who haven't seen past appearances of POV (in HERO and SLAM-BANG), the opinions and comments are gathered from a series of questions on the topic, which are then edited into discussion form by the chairman. The usual general summary of the points covered in the discussion will not be given, due to the wide range of topics covered, and to the confines of limited space.

Chairman: I suppose the best place to start would be with Charlton's first real super-hero, the Blue Beetle. What is your opinion of this character?

Richard: I've followed the Blue Beetle's career since it began back in the old pre-war Fox magazines. He's always fascinated me....not because of his stories or art--they've almost always been bad--but because of his powers of survival. Fox began him ("created" seems hardly the word), then farmed him over to Holyoke, reclaimed him, and then passed him on to Charlton,--who killed him, only to bring him back to life again. Under his current editor, Pat Masulli, he's doing better than usual, at least by comparison to what he's been like over the years.

Glen: Usually something good can be said about any hero, but I'm personally hard pressed to find a good point in Blue Beetle. Joe Gill, who writes some fairly good material for Fightin' 5, and does a good job on Sarge Steel, unfortunately falls flat with Blue Beetle. There are just too many inconsistencies in the stories, and many have lacked any real element of suspense.

Ronn: I agree, Glen. The stories have been ridiculous, as are too many, if not most, comics lately!

Richard: But even with the poor stories, his character has shown constant--if slight--development. If his powers can be defined with some coherence, and if Gill can spend more time on the plots and scripts, the strip may actually become worthwhile, for at least a couple of good plot ideas have turned up in recent issues.

Glen: Perhaps the recent plea in TCR #37 for scripts and new writers will bring in talent from fandom that will improve the scripts; the fact that Roy Thomas is doing stories for them indicates that their future is somewhat brighter. I should think Roy would be a very good writer. And I'd like to see a new artist, too--perhaps the one who does Kid Montana, and signs his work "P.M.".

Richard: Right! This "P.M." would be my choice for Blue Beetle too. Charlton pays its artists very little and to stay alive they have to turn out a lot of hurried work. The Kid Montana and sometimes Gunmaster artist, "P.M.", isn't working to near capacity. It seems

and he'd surely be a tremendous improvement over the current pair. His anatomy is vastly superior and his brushwork is excellent. With more carefully written scripts and art by this artist (or at the very least, dynamic and [illegible] drawings by [illegible]), Blue Beetle might really amount to something after all these long years.

Ronn: Blue Beetle has always been a 3rd-rate character to me, and in his present form has nothing whatever to offer readers. His art is stiff and lack luster, as is work found in other [illegible] DC's and Marvels included, the writing and characterization are weak, and I've never understood his popularity (?) now or in the past!

Richard: I doubt if he's had much popularity, but like those B picture stars of the '30s and '40s, he's never really had anything great going for him, and yet he has almost always managed to stay "employed". While others and seemingly better heroes have drifted off into limbo-land, he's survived. He started out as a Batman type, wholly without super-powers, then acquired extra-normal strength from a mysterious vitamin concoction, reverted to normal for a time, became fantastically powerful (developing the ability to fly), and lost his powers once again. Now, after the people at Charlton have had an opportunity to see the old Captain Marvel serial, he's become super again. Quite a character! He's endured, I think, because he's always been owned by 2nd-line companies who've put up with the relatively poor sales he's had. DC, Marvel, or Gold Key would have dumped him long ago, because their overhead is too great. Charlton, however, like Fox and Holyoke before, pays little for scripts, and art. Additionally Charlton's editors do a mountain of non-comic work, and the company has its own printing plant. In this way, even their low circulation comics are able to make money. Apparently then, Blue Beetle's life is due to something like chance,...chance that 2nd-line companies have owned him.

Chairman: What ways would you fellas suggest to improve Blue Beetle? Do you think a new costume would help him?

Glen: I don't think so. The one by Alan Weiss might perk things up a little, if only because of the sharp colors, but a costume alone, without some improvement in the art and story departments, won't help him much.

Ronn: You're right, Glen. The costume is subordinate to the overall character. If the other departments continue to be weak, even the best outfit won't help him.

Richard: The suggestions printed so far have been weaker than the current model, which has the advantage of simplicity,...however, it is also sort of ugly as well. The one done by Alan Weiss was more eye-catching, but was a bit too flashy for me.

Chairman: If I might inject an opinion here, the current costume seems a bit out of"balance" to me. With the red stripe on the hood and red gloves, he needs red boots to "distribute " the color and give the suit some balance. And even then, I'm not sure I'd really like it.But as Ronn says, the suit is subordinate to the overall picture of the character, and costume design is, actually, just a matter of personal taste. Moving on, what are your views onCaptain Atom and his new chance at life?

Glen: I'm sure fandom is glad to see Steve Ditko's art reprinted in the new Capt. Atom series. According to the recent announcement, the series of reprints have proved quite popular,...and they've asked Steve to take over the strip once again.

Ronn: The strip has plenty of potential with Ditko's art only, as it was this factor more than any other that "made" the character his first time around.

Richard: Let's hope that Steve has time to do regular work for Charlton, as I'd certainly like to see the hero around. The potential for a fine character is certainly there.

Glen: It all comes down to one thing: Charlton could do some great stuff, if they had the talent to go around. Look at what they've done with Jungle Tales of Tarzan. It's clear that their version is vastly superior to what Gold Key turns out.

Ronn: ANY Tarzan art is superior to what Jesse Marsh does for Gold Key. Charlton's SJG is especially good.

Richard: I'm told that Sam Glanzman does a lot of copying from previous Tarzan artists. And whether copied or not, his work admittedly has quite a few weaknesses. But I am still a great fan of his! I like his stuff. His Kona is one of the few Dell titles I buy. (EDITORS NOTE: Glanzman, a work horse, turns out many war strips for Charlton, and the entire contents of Dell's TOTAL WAR, WORLD WAR STORIES, and COMBAT, not to mention his Jungle Tales of Tarzan work and all of KONA) I'm also considerable of a Tarzan fan, and this is the first time in professional comic books that the real Tarzan has had a chance to show what he's like aside, that is, from the Foster newspaper reprints of long ago.

Glen: That's the general views I get from the Tarzan fans I hear from; they're quite unhappy with the Gold Key version of Tarzan because of the author's freedom with the Character and the lack of ERB-type stories in the series.

Richard: From a legal and moral point of view, I hold somewhat different opinions of Charlton's version; "Tarzan" is a trademark of ERB, INC., and although Jungle Tales of Tarzan (the book) is now in the public domain, it seems improper, to me, for Charlton to attempt to take advantage of what appears to be a legal ambiguity. But as far as the artistic side of the coin, I'm strongly in favor of the Charlton Tarzan! (EDITOR'S NOTE: As announced in TCR 38 Charlton has dropped J.T.O. Tarzan, even tho' they won the lawsuit with ERB, Inc. And Gold Key, it seems, will take up where Charlton left off, adapting material from the Tarzan books by ERB, with Russ Manning doing the art. We have Charlton to thank for that, for they "showed the light" to Gold Key with their efforts on Tarzan.)

Glen: Jungle Tales of Tarzan was probably Charlton's 2nd best comic, surpassed I think only by Sarge Steel, which is interesting, exciting, and highly enjoyable...a refreshing hero!

Richard: Dick Giordano's art for Sarge Steel is the best I've seen in all the Charlton comics, and the character is generally excellent--although not as likeable as those in the Fightin' 5. Joe Gill's scripts, again, are basically good, but seem to suffer from a lack of time. The continuity is a little jumpy and jerky, and the series is a little more downbeat that I like, but it is a very interesting strip nonetheless.

Glen: Gill seems to put his best effort into Sarge Steel, producing the best and most enjoyable product Charlton has to offer. It has been a long time since a title such as this appeared and it is certainly welcome. #3 was perhaps the best issue, and the Smiling Skull was a very colorful and interesting foe.

Richard: The only way to improve the strip would be to give the writer and artist a little more time so they could adequately work on the series and "iron out" the few rough spots that remain. Then it might seriously challenge the Fightin' 5 as my personal favorite from the Charlton line-up.

Ronn: The Fightin' 5 has had some good artwork and the scripts used have been pretty fair, in comparison to some other comics.

Glen: Even tho' this isn't my favorite TYPE of comic, I'd have to rank the Fightin' 5 as one of the best Charlton produces. The plots have all been good and the settings, such as Vietnam, have given the stories a realistic setting that so many other comics these days seem to lack.

Richard: So Trueland as I said, the characters in this series are likeable; their backgrounds are excellent and I think they'd be at home with the best comic book publishers and editors. Additionally, Montes and Bache, the artists, turn out extremely well drawn and inked art-work. And the story ideas have been uniformly top drawer.

Glen: The realistic settings and backgrounds used also make the stories easier, for the reader, to accept, understand, and enjoy.

Richard: The one weakness of the yarns lie in the haste with which they must be written and drawn. Although there's nothing shoddy about the art, it's clear the artists makes every effort to simplify the drawings so they can cut down on drawing time: shadows, silhouettes, and such, are constantly being used. This tends to diminish the impact of the art and interferes with story development. Since the writer is equally pressed for time, he's unable to get the maximum potential out of his stories, either. But for my money, they're still a great group, weaknesses and all.

Glen: Now that KONGA and GORGO have been discontinued, that'll lift those art chores from Montes & Bache's shoulders, and perhaps now they can spend more time on the other art they do. Or Masulli will probably slap a few more assignments on them and they'll have gained nothing...just changed strips.

Richard: The solution, it seems to me, would be to pay the artists and writers more money, so they could concentrate on quality instead of quanity. Although this has proven to be a sound policy at the other companies (whose circulations vastly exceed Charlton's), it seems unlikely that Charlton will follow it.

Ronn: Something I've noticed about most of Charlton's artists...they seem to lack style... that is, something unique. They all appear the same...washed out. And this isn't helped by the poor colors they use. I think if they could "perk up" their colors, it'd give their comics a much better general appearance.

Richard: There are other improvements that could be made also, such as their lettering, which is still weak on occasions. It is often difficult to adjust to the old Charlton lettering style, which is unlike that of any other publisher. Second, continuity is being lost by interrupting the novels with one and two pages of material other than the lead story, so that Post Office requirements can be met. But these COULD be placed after the novel; advertisement interruptions I can understand--the advertisers are paying for specific pages in the mag--but these others seem completely unnecessary.

Ronn: Personally, I'm beginning to doubt if Pat Masulli cares about what we (fandom) think; so long as comics sell to someone...anyone...no pro editor is about to go out of his way to satisfy a group of fans...I think this is rather mercinary, but let's face it; they're in the business to make money, notfriends!

Glen: You're right there, Ronn, but I think that as fandom grows, the pros are going to recognise us even more. Not that they'll comply every time we request a change of artist, writer, a revival, or so on, but they do seem to be recognizing and acknowledging that fandom is composed of the dedictade, "true" fan (as shown in Charlton's request for new writers from the ranks of fandom).

Chairman: As someone, somewhere, once said: "Today's fans are tomorrow's pros"; perhaps the best way we can influence the future of comics is by continuing our activities, evaluations, letters and discussions on today's pro comics, while at the same time working towards a future goal which most fans, including Ronn, have...i.e., to break into the pro ranks. The "influence" Roy Thomas will have on them, as a writer, will certainly be for the better, I'm sure we'll all agree. But right now, that "space limit" is about to overtake us, and I'd like to cover one more question before we run out of room: are there any of the old Fox heroes you would suggest Charlton consider for revival in the future?

Ronn: The old Fox heroes never impressed me too much, and I'm not too familiar with them...

Richard: Granted, Fox had very few heroes of any worth, aside from Blue Beetle. Green Mask was never very interesting to me; his costume wasn't much, his powers were run of the mill (on the occasions he had any), and his name wasn't too distinctive. He could be revived, true enough, as could Fox's Samson, tho' he, too never showed anything much. It'd seem just as well if the editors came up with a new hero instead.

Glen: I had hoped that their SON OF VULCAN would be a revival of THE FLAME, but this is not true. I can't say I honestly expected Vulcan to be any better than he is, but he is even worse than Blue Beetle! Of all the old Fox heroes, I think the best was the Flame.

Richard: I'm unable to find Son of Vulcan on the local stands, but I'm glad to hear that he has no relationship to the old Flame. I'd like to see the Flame revived, as, next to Blue Beetle, he probably has the strongest potential of any of the old Fox heroes. The name is good, many aspects of the costume are excellent (including the original mask), and although the powers would have to be reworked, a really top-notch strip could be made. It would pay Masulli to search out the very early issues of Wonderworld Comics, where the Flame first appeared, to see what he was like in the beginning, when Lou Fine and Will Eisner were doing the strip--and before the later, terrible art came in. Drawn by Giordana, with some good stories, The Flame could be a heck of a character, with the class he had in his first half a dozen or so appearances!

Chairman: Okay fellas, thanks for your participation in this discussion. You turned in an out-standing job! Good show ! THE CHAIRMAN-LARRY HERNDON

Important News! I just heard about the Cartoonist. It's a pro magazine and will help support fandom. I have seen the names of some of the artists and writers for the first few issues. Names like Forest J. Ackerman, James Warren, Ray Bradbury, Mel Blank, Ronn Foss, ERB Co., some of the"CREEPY"artists, Jerry Kay, Paul Gambaccini, and that's just for the first few issues. The amount of times a year it will come out is not known yet but will be soon. It's purpose will be to work for fandom. The editor tells me that he thinks if he works for fandom and supports it with the help of the Cartoonist Fandom first must show that it is and will stay behind the Cartoonist. Up till now fandom has had no way to be kept in touch with the pro world. The Cartoonist will solve that. The first issue is almost done and ad sheets for it will soon appear in the Comic Reader. Keep reading the Comic Reader and keep looking for more news on the Cartoonist. And let me know what you, Fandom think of the idea. I'll make sure the editor gets your replys. If you have any ideas or if you especially want to see some kind of article tell me in the lett... I'm sure the editor would like to know what you want to see in YOUR magazine. You can send the letters to me at 2665 Tyron Pl., Los Angeles, Calif. 90046. And look for news of the Cartoonist at your local newsstands. The Cartoonist will be sold on the stands all over America and possibly in England and France. Look for it. From what I hear, it's going to be great.

ON THE LINE

A regular column devoted to discussion of comics and co-fandom.

The Great Green Lantern Hoax

by Bob Jennings

Seen the latest issue of Green Lantern? If you're any kind of a comic fan you undoubtedly have. You'll have already followed the Emeral Gladiator thru another thrill packed action story. It will probably read much like many other Green Lantern stories. Green Lantern adventures usually come equiped with some kind of improbable super villain, a closetful of ridiculous gadgets

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which are, on rare and infrequent occasions, referred to with a razzle-dazzle of double-talk and pseudo-scientific nonsense, but which are usually not explained in any manner, and, of course, each story has our hero engaged in a wild battle of wits and will power to see whether the forces of good or evil will reign supreme until next issue. I'm sure you will all rest easier, knowing that so far Green Lantern and the forces of justice have triumphed in all issues.

In short, Green Lantern for this issue, or last issue, or just any old issue, is about what you'd expect. GL, as always, is a stereotyped cog in the DC wheel of comics. But perhaps you will spare a moment or two to step back and look at our green-clad friend in a little different light. For when you come right down to it, Green Lantern isn't much hero.

I won't waste time criticizing the current Green Lantern comic series. It carries all the faults and follies of the typical DC comic, and if these aren't enough to turn you slightly green after every reading, then Christian kindness directs that I leave you in your blissful state of wide-eyed naivity.

No, what I want to discuss is the problem of the hero himself. Green Lantern, you see, isn't a super hero. A super hero in my mind is a person who has powers or abilities beyond those which the average run of humanity possesses or could develop. A high wire acrobat has a talent which the vast majority of human beings do not possess, but this doesn't make him a super hero. Other people who had an active desire could also train themselves to be high wire artists. No, a super hero has some special sort of power or ability which is beyond the reach of ordinary human beings. I feel too that in order to be classified as a bona-fide super hero, the power must originate from within the person of the hero. A man with a super weapon, like say, Capt. Cold over in Flash Comics, is no more a super hero than I am. He has a strange gadget which gives him power to do certain things, very much like a man with a jack hammer has tools and gadgets which give him power beyond the reach of normal human beings. As you should be able to deduce by this time, Green Lantern has no such super powers. He is the holder of the fabulous power ring and power battery. But these are external objects, tools if you will, which give him a certain range of powers beyond those normal human beings would enjoy. Yet possession of a power ring doesn't make Hal Jordon any different or more super, not more than that jack hammer makes his holder a super being in some way.

Not only is GL not a super hero, but there is ample evidence to indicate that his presence in the story is not even necessary for the forces of justice to triumph. In fact, there are some indications that Hal Jordon's human qualities have provided a definite obstacle to the forces of good. Perhaps you'll allow your memory to glide back to those issues, there were many of them, in which GL commands his power ring to tell him what has happened during a mental blackout, or to explain facts which he himself cannot understand. Even a step beyond this, remember the times he has commanded his power ring to take independent action in the event that the forces of evil manage to win over him. It is interesting to notice that in stories in which GL gives the power ring a free hand, the ring always manages to wrap up the villains in jig time.

From these and other examples I'm sure we all can bring to mind, it would seem that the situation with GL and the power ring is not greatly different from that of the old Johnny Thunder and his magic thunderbolt. GL's power ring it would seem, like Johnny's Thunderbolt, has an independent, intelligent and rational mind all its own. Yet for reasons known only to the editors at DC, this more than ample power genie is kept in perpetual slavery to a slower, stupider, and much more inefficient human master.

Green Lantern is in reality no better than the old fashioned magicians who peopled the back pages of variety comics during the forties. Perhaps you recall Prince Ibis and his magic ibis stick. Prince Ibis had merely to wish for something and his magic rod

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would grant his desire, provided, of course, that some potent magic spell wasn't interfering. And while his costume was hardly as distinctive as GL's, the principle is exactly the same. Both characters have exactly the same type of equipment, and both have the same faults built into their stories.

I have an uncomfortable feeling every time I read a Prince Ibis or Green Lantern adventure, namely that the hero must surely be a blundering idiot. It would be so much simpler for GL or Prince Ibis to tell their magic tools to eliminate their menace immediately and be done with it. Yet instead of taking this common sense, direct approach, each character stumbles thru from eight to twenty five pages of story, holding back the menace with half hearted attacks and shop-worn miracles. Finally, toward the last page or so of story, the menace, exhausted and disgusted, along with the readers, makes a bone headed blunder and the hero in a surge of energy, eliminates the difficulty and waits for the applause of his reading audience.

As I said, it should be so much simpler if GL gave his power ring a direct command to eliminate the menace facing him. This, needless to say, never happens. An even better adaption of this same common sense principle would take care of almost all GL's troubles. Wouldn't it be much simpler and quite a bit more effective for GL to charge his power ring one morning, walk outside, and command the ring to eliminate all evil anywhere in the world for the next twenty four hours? And the following morning he could repeat the process. In cases where evil happened to have a yellow basis, the power ring could be commanded to report its presence, and GL could spend his time dealing with these few trouble spots, instead of his usual slow, plodding method of fighting one or two specific crimes each issue.

But of course Green Lantern, like Prince Ibis and Johnny Thunder and the hordes of other magic men and supernatural heroes can't use their powers in a frank, logical manner. Any child of seven or eight could easily see this as the only logical answer to holding such an awesome source of power. But because the solution is so plainly obvious, supernatural and magical heroes shy away from it. They invent new problems which they must battle and overcome. Their powers are so expansive and all encompassing that they must generate special difficulties, impose ridiculous limits, and make themselves look like blundering idiots in order to stretch their stories to respectable lengths. GL and his power ring along with the dozens of other magic men are perpetrating a gigantic hoax. It is a hoax designed to delude interested readers into believing that their clumsy footed theatrics comprise a legitimate adventure, and that their faltering actions somehow qualify them as heroes. GL, very much like Johnny Thunder of old, is merely an unconscious agent, a robot body if you will, who carries the magical intelligent power into danger, and his minor failures provide the only source of interesting reading in the plotwork. Perhaps this is only logical. Efficient, calmly directed magic such as is lodged in the power ring or the Ibis stick would reduce crime elimination to the status of routine police work, dull, unexciting, with all the magnetic appeal of a moving clock hand. And so, for the sake of a few colored pages of adventure and the gullibility of thousands of readers, we are privileged to watch a farce every issue.

Perhaps you are thinking I have been a little extreme in my judgements. If so you would be correct. It is, I realize, too much to expect that Green Lantern will take the logical, common sense steps any ordinary human being would take to face a menace. It is too much I suppose, to ask that intelligence, honest, rational action become common place in the comic. It is futile to ask that decent stories, good menaces, interesting plot development and well handled villains be introduced. Isn't it? But at the same time I think I am not being too unreasonable if I ask for menaces which are at least a little more complex, something above the personal duel stage. I think it would be nice if GL used his power ring on tasks a little more significant than he does now. In short, I'm not asking the impossible or even the logical. All I'd like to see is a little improvement. There were magic men in the

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On The Line (Con't from page 18)

forties who used their powers fairly and openly. They realized the built in limitations of their stories, and they behaved like rational human beings. Surely it isn't too much that our present day hero inject a bit of this quaint old honesty and human resourcefulness into his series. Or maybe that also is asking too much. When a hero has played the fool for 38 issues it is very difficult for him to change. The most we long suffering fans can do is hope. END

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PAUL MCSPADDEN visits with TCR

On Friday June 11th, Paul visited with me. He arrived at 3:00 PM. Since I was working, we visited in the classroom until it was time to leave. After work we went to my home. While he looked thru my Leading & All-Star, I looked thru his collection of E.C.'s.

At seven that evening I took Paul into Gallup. He and his mother had a hotel room in Gallup. After arriving in Gallup we went to all the book stores looking for the newest issue of the F.F., which I never found, until the following week-end.

Paul and I discussed the new trend of secret agents, and how John Force, Magic Agent, could easily make a come back, with an excellent artist like Ogden Whitney. He couldn't miss.

I left Paul at nine and returned home We had a nice time. It's always nice to meet other fans.

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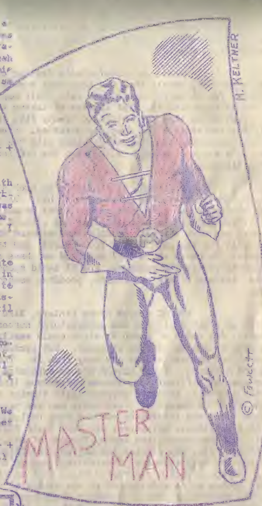
TCR goes traveling This issue is being mailed late because I'll be leaving for vacation the last week of July and will return the second week in August. Don't look for TCR #40 until the middle of August, or perhaps later. I'll be going up to Wisconsin, and will stop off at Rolla, Missouri for a small meet with Derrill Rothermich and Biljo White. I'll be in Rockford, Ill. for a few days with my folks, and might make it to Chicago. Any of you "Windy City" fans that will be around drop me a line. Then I'll go up to northern Wisconsin and Duluth, Minnesota where I imagine Larry Lattanzi will have some kind of meet in Duluth. Any fan from this area might like to write Larry for details. Larry's address is: 2325 2nd Avenue E., Hibbing, Minn.

See you next issue - Glen



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50¢ per copy from Larry Herndon, 1830 Highland, Carrollton, Texas

THE EGO CRUSHER

BY

DERRILL J. ROTHERMICH

Rating method: A=excellent; B=very good; C=good; D=fair; F=poor. All fanzines with a rating of C or higher are worth buying.

For some reason, this month seems to have been a rather slack month for fanzines and as a result I have few to review this time around. I hope to have a longer column next month. I want to personally thank all of those who sent letters after learning that I might be publishing TCR next fall. Your interest in the zine will not be forgotten. I just hope I can live up to your expectations. Please don't send me any money yet as much is still undecided and will remain so until Glen arrives here in Rolla the last of July. All information about TCR will be published as soon as possible in a future issue of TCR. I might as well start this column off with what may be one of the most controversial zines yet published.

[illegible] (Ed Lahmann, 2061 E. Legrande, Indianapolis, Indiana--one shot--offset--75¢) Though this is officially a one shot publication, Ed has hinted that he may publish another issue depending on what kind of a response he gets from fandom. I have heard comments from only a few different fans but even these few prove my statement as to it being controversial. Ed has published it on a very limited print run so I would suggest that you order it immediately before all of them are gone. It features a wrap-around, buff colored cover. Unlike Bill White's EYE SPECIAL, CYCLOPS MAGAZINE is a continuous tale of Cyclops and doesn't feature any other character. The 24 page story is in fact a long running serial with Cyclops involved in many seperate adventures most of which don't exceed 4 or 5 pages in length. The story doesn't jump around as much as you might expect and Ed managed to get a remarkable amount of continuity into the plot. When the reader comes to the end, he finds that he is so invlived in the tale that the ending is rather abrupt and leaves one thinking about what might happen later. Most of you will enjoy the plot but the conflict comes from the art style. It is apparent from the two appearances in SSC that most of you fans don't care for the artwork. Well, I must warn you before ordering, if you expect to find comic art in this zine, you will receive quite a shock when you receive it. Ed is trying to develope a style close to that of the old wood cuts and he has succeeded. This form is entirely foreign to the comic art of Ronn Foss or Bill White. Most of you will be quick to complain that the art is terrible but if you stop and reconsider your opinions I think you will see that it is impossible to grade two entirely different artistic styles on the same set of standards. While each may be excellent for its particular style, there just isn't enough common ground for a fair comparison. How would one go about making a fair comparison between Infantino and Kubert? As with most artwork, your like or dislike will most likely be on the grounds of personal enjoyment but one should hesitate to brand something as bad on just his personal feelings without an objective review of it. This is not to say that Ed's art was great all of the way through. As a matter of fact, the first six or eight pages were only fair as the characters were very stiff and the ink lines too thin in comparison to the rest of the issue. However, after these pages there is a steady improvement and the last half a dozen pages are excellent. Generally, Ed still needs to improve his female art but his monster and animal drawings are exceptionally good. As an experiment, Ed has included a panel by Earl Horter. If you can distinguish this from any of the other panels I would say you are much more observant than the rest of us. Watch for the faces of members of fandom on these pages. You will find two in this issue.

I would have rated this higher if the first few pages had been better drawn but as it is many of you may disagree with my rating. All I ask is that when you evaluate the issue you do so in an objective manner and don't be too quick to judge it in reference to just comic art alone. It isn't meant to compete here and can't. (B+)

* *

No orders for TCR beyond #41. TCR #40 will be out around August 13.

[illegible] (John Buccafusco, 136 Prospect Street, Jersey City, New Jersey 07307--monthly--ditto--25¢) As such, this isn't really a zine by the normal definitions but rather a club newsletter. This is available to the members of the Adventure Heroes Club for a monthly dues of a quarter. The editors are young and are honestly trying to put together a good publication but as with most of the young fans they don't always succeed. The artwork varies from good to poor with the super-hero strip being good in conception but the actual result isn't too good. While the articles lack depth, they are written in an easy, conversational style and are interesting for any reader. While there is nothing new here for you older fans this is a goodzine for the younger fans who want an introduction to fandom and a good club they can become active in. This issue features an article about Superman during his early years and a poll similiar to the Alley Poll. The second issue had a drawing of Herbie by Ogden Whitney and the editor informs me that he has a drawing done for the club of the Thing by Jack Kirby which will appear in a future issue. The zine continues to improve with each issue and this trend should continue as the editors get more experience. If you want more information about the club, write John and he will be happy to send it to you. (C)

[illegible] (Gordon Love, S.F.C.A., 9875 S.W. 212 Street, Miami, Florida--every 5 weeks--memiograph--4/$1.25+40) Well, another issue here and RB-CC continues to fulfill it's position as THE adzine of fandom. None of its imitators have really been successful in competing against it and I doubt if any ever will. The cover features a beautiful drawing of the Hulk by Buddy Saunders. Actually this was much better than any of the work of the pro artists who have handled the strip. Maybe Marvel should hire him for the strip. There is the usual editorial and letter column and Rick continues his fine Rocketeer Gossip with a discussion of trends in newspaper strips and a comparison of comic book editors. I am sadely disappointed to see Phil's comments. I found his rantings against Glen in bad taste and insulting. I hope he is honest enough to print an apology in a future issue. There is a vast difference between complaints involving possible fraud and purely personal attacks. The latter do not have anyplace in any zine. While still officially coming out every 5 weeks, the last two were only about 4 weeks apart. I am glad to see RB-CC back on schedule. (B+)

[illegible] (Jerry Bails, 22529 Karam Court, Warren, Michigan 48091--mixed reproduction--monthly--available only to members) This zine continues to be one of the best being published for the simple fact that its members are among the best writers and artists in fandom. This issue features a cover by Howard Keltner, Additions and Corrections to the DC Index, further comments on the CCA and censorship by Paul Moslander, more from those great folks Down Under, the Ryans, and, of course, Agent X has the usual large number of interesting news items. This is just a sample of the vast amount of interesting material in every issue. There is still plenty of room for new members and the only requirements are that you submit 4 pages of printed material during each quarter and pay postage. Each member has to print up his own material--sending 60 copies to Jerry who then staples the individual contributions together to form the zine. This is a great deal of fun and I think you would also enjoy it. For additional information send a sae to Jerry. (A)

[illegible] (Joseph Wehrle, Jr., 539 W. Mahoning, Punxsutawney, Pennsylvania 15767--irregularly--offset--25¢) I was quite surprised that this arrived in time for this review but am glad it did. This is really hard to classify because it really a combination of four large Sunday strip pages. Joe's decision to present Fawn like this means that there isn't enough of the story presented to draw any conclusions as to its quality. However, there is one thing that can't be disputed. The art is truely beautiful and is further enhanced by the fact that two of them are in full color. The plot is about the adventures of a teen-age girl as she travels through Nanbak Forest. (A)

Please remember that these comments do not necessarily represent the viewpoint of Glen nor that of the Academy but expressions of my personal opinion.

ON THE DRAWING BOARD / ON 4-COLOR PRESSES / ON THE STANDS

NELSON BRIDWELL is now writing full time for DC, his first stories, "Wizard of the Diamond World" and "World of the Jabberwock" will appear in HOUSE OF MYSTERY. Roy Thomas is reportedly taking over Nelson's old job as assistant editor of Superman.

RIP HUNTER will be dropped. George Kashdan is now free to try something a little more inspired and colorful. I wouldn't be surprised to see George assisting in the revival of JSA heroes. It is obviously a hot idea that is paying dividends, and Julie alone may not have all the manpower needed.

COLUMBIA has made available several serials to theaters for this summer. Fans will have the opportunity to see SUPERMAN, CAPTAIN AFRICA, THE IRON CLAW, and PERILS OF THE WILDERNESS.

MANDRAKE. Weekly Variety for June 9th carries a story from Rome which announces that Lee Falk and a young Italian director, Duccio Tessari, are scripting a Mandrake screenplay. Mandrake will be portrayed by an English actor, and the movie will be made in several parts of the world, as well as Italy. The story also announces other movies based on foreign comic strips: Diabolik (a mystery adventure affair, apparently) and Modesty Blaise (another Italian movie, based on the English comic strip).

BATMAN. Coming in Detective will be a cover portraying Robin holding a newspaper that depicts the death of Batman. Julie promises that he's really killing off the Batman and that the story will be a sensation of the year. Of course Batman will be "reborn" somehow, but he refused to tell just how. The next issue of the ATOM is cover featured as "Danger Under Glass".

DON POTTER has been doing a bit of "comic detective" work. On Atom #20, page 10, panel 3 are Gil Kane's initials; in Detective #341 (Elongated Man) page 9, panel 3, between the editor and first cowboy on his left, Sid Greene's initials on the next to last sheet of paper on the bulletin, and Carmine Infantino written on the last panel of the same page. Hawkman #9, page 2, panel 6, calendar; Anderson's signature, also on page 23, panel 3, is part of his name and Murphy's humor under the RUBBER BAND sign on the box.

EDITOR AND PUBLISHER (June 12) has a two or three column on one-time "Batman" artist Jerry Robinson. It sketches his life, mentions his work on "Batman" when he was 21, and covers his current comic panel, "Flubs and Fluffs".

FLASH. An upcoming Flash story has Doralla Kon ("The Girl from the Super-fast Dimension", #145) taking away Flash's super-speed.

JAMES BOND. Two new James Bond books on sale are: "Thrilling Cities" and "Only Live Twice". James Bond is also on KILT in Houston, Texa.

LA DOLCE VITA directed by Frederico Fellini, who was once a cartoonist, according to the writer, and his new movie will use techniques borrowed from (or influenced by) such strips as "Flash Gordon". Although it will not be related to the comics field in content, the movies photographic effects will be based on the two-dimensional composition and colour-work of the comic strip.

TED WHITE, Asst. editor of "The Magazine of Fantasy and Science Fiction", has had a novel published under his own name for the first time. Ted is a comic book fan and had a large collection from the 40's and 50's. The book is Ace double M-123 and is titled Android Avenger. Readers will note that Ted is a Marvel fan and uses the Human Torch's battle cry as a drinking toast on page 47 of the book. (Ted wrote for Xero and Comic Art.)

Title for this issue of OTDB by Steve Kelez. NEWS SOURCES: Danny Cassidy, David Kaler, Joe Hartlaub, Steve Kelez, Stanley Landman, Rick Durell, John Stanley, Dick Flinchbaugh, Mark Hanerfeld, John McGeehan, Ron Frankin, Richard Kyle, Jerry Bails and Doug Potter. The winninger for this issue is Jerry Pritchett.

Slam-Bang 4, The Fanzine for the Thinking Fan, is now on sale. It features fandom's first study-in-depth of the original Doctor Fate. The article is a twenty-page study, entitled "Behind the Spectre," which discusses Fate's powers, origin, his relationship to Inza, God, criminals, and mankind, and his relationship to The Spectre. This is a new type of article not only for Slam-Bang but also for fandom.

Also included in this issue is a short talk on a new facet of Captain Marvel (written by Rick Weingroff, as is "Behind the Spectre"). And short fiction by Tom Fagan, plus a brief but pithy letter column and a note from the editor.

Slam-Bang 4 is available from Rick Weingroff, 3231 Southgreen Road, Baltimore, Maryland 21207. United States and Canada: 50¢ (5¢ extra for an envelope). Europe, Africa, Australia: 65¢ (envelope included). American money or International money order only. No back issues available.

ON THE DRAWING BOARD / ON THE 4-COLOR PRESSES / ON THE STANDS

FORBIDDEN WORLDS. It is the opinion of Richard Kyle and myself that Ogden Whitney did the cover for F.W. #129, depicting Magicman.

SHOWCASE/BRAVE AND BOLD. "THE SPECTRE IS COMING!!!" Beginning with the November issues, DC comics will carry this announcement of the return of the J.S.A.'s own ghost to be illoed by Murphy Anderson. It is reported by inside sources that the Dark Knight's come-back in the Jan-Feb issue of SHOWCASE will be a SOLO appearance. Most of you know that Wildcat will guest-star in the second Starman-Black Canary story, but did you know the JSA trio will be pitted against "Mr. and Mrs. Menace" the Sportsmaster and the Huntress now man and wife? THE TEEN TITANS will appear in SHOWCASE between the second Enemy Ace issue and the Spectre debut.

CATMAN. Good news for American fans! Photo-Type Press has started to reprint John Dixon's Australian Catman series. Fans will now have a chance to collect a complete set.

CHARLTON. If you haven't noticed, Pat Masulli, the editor of Charlton, has been doing part of the pencil and ink for a few covers. It is interesting to note that before being at the business end of things, he started out as an artist.

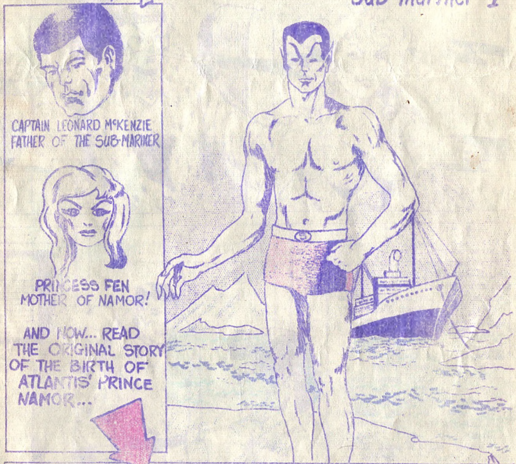
JIM WARREN has a new comic set up for release soon. It is the same format used in CREEPY. Price will be the same also.

JULIUS SCHWARTZ. "The revival of the SPECTRE is still in the discussion stage. If I have been quoted as saying such a revival was "impossible" I've been misquoted (or maybe simply mistaken."

PHOTO ORIGINS presenting the ORIGIN of SUB-MARINER

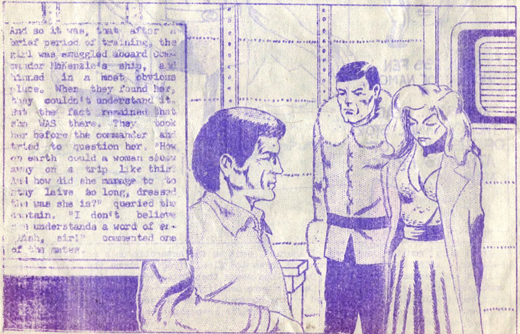
by bill dubay

as originally told in Sub-Mariner #1



A great ship from the continent of America, sent to the Antarctic on a scientific expedition, made it's base and anchored on an ice floe, directly above the ocean floor city of the legendary ATLANTIS! During the weeks that followed, the Atlanteans were bombarded with high explosives! Castles were demolished, and the undersea peoples were being unknowingly slaughtered by the hundreds. The surface men were blasting the Atlanteans out of existance with their scientific investigations for uranium onthe bot-tom of the ocean floor!

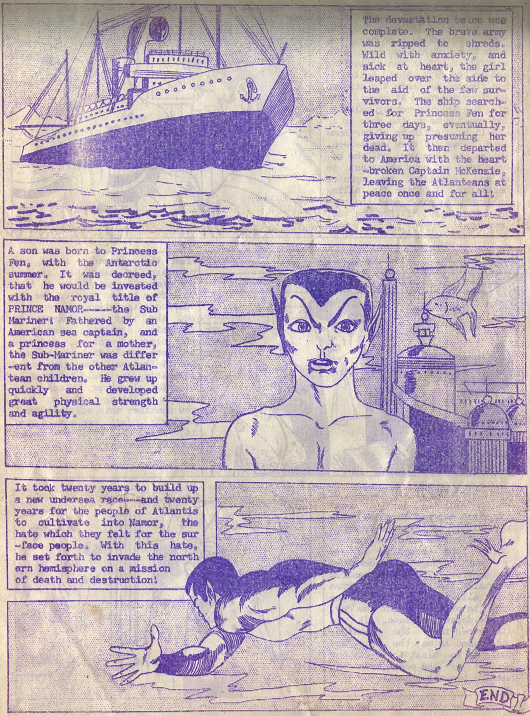
Finally, in desperation, the green-skinned emperor of the ocean city commanded an army to be formed in retaliation. A lone girl spy, because of her strong resembelence to the surface race above, was commanded before the emperor. "You will board the ship above us, Princess Fan, and pass yourself off as a stowaway. Learn what you can about the plans of these beasts and report to me personally!" she was told.



It was true, the princess didn't understand the language, but the commander took pity on her, and gave the girl his own cabin. She was fitted out in men's clothing and in the days that followed, she began to learn the strange American tongue. At night, the girl was able to convey valuable information about the ship to in-telligence officers of her home land, after the crew was asleep. But as the time went on, she be-came more and more reluctant to do so. "Darling, you...you're beautiful. I think I'm falling in love with you." said the cap-tain one night. "I like you too, Leonard!"

When the commander asked the princess to marry him, she saw her chance to get closer to him. To induce him to give up the mur-derous enterprise. She consent-ed, and they were married by the ship's chaplain. Meanwhile, the blasting went on, and more and more people died at the bot-tom of the sea. The girl tried everything she could think of to stop the slaughter. "Leonard, I have a splitting headache. Must you continue this horrible dyna-miting?" "Just one more day of it, dear, and we'll be headed back to America!"

Panic stricken at the thought of leaving Atlantis, her true home, the girl managed to sneak away that night to tell the emperor. "You've got to hold the surface people long enough for us to get our revenge!" demanded the emperor. The girl managed to stall the ship for an extra day, allowing the sub-marine army to organize. But the day, of the departure came. It was discovered that the iceburgs, had closed in on the ship, and they had to blast their way out ---just as the ocean army was massing beneath them.


The devastation below was complete. The brave army was ripped to shreds. Wild with anxiety, and sick at heart, the girl leaped over the side to the aid of the few sur-vivors. The ship search-ed for Princess Fen for three days, eventually, giving up presuming her dead. It then departed to America with the heart-broken Captain McKenzie, leaving the Atlanteans at peace once and for all!
A son was born to Princess Fen, with the Antarctic summer. It was decreed, that he would be invested with the royal title of PRINCE NAMOR------the Sub Mariner! Fathered by an American sea captain, and a princess for a mother, the Sub-Mariner was differ-ent from the other Atlan-tean children. He grew up quickly and developed great physical strength and agility.
It took twenty years to build up a new undersea race----and twenty years for the people of Atlantis to cultivate into Namor, the hate which they felt for the sur-face people. With this hate, he set forth to invade the north-ern hemisphere on a mission of death and destruction!
END